

REMARKS

Claims 1-127 were pending and stand rejected. Claims 1, 30, 34, 65, 69, 100, 104-105, 111-113, 119-121, and 127 have been amended. Claims 106-110, 114-118, and 122-126 have been cancelled. Claims 1-105, 111-113, 119-121, and 127 are pending upon entry of this amendment.

CLAIMS 1, 34, and 69

Claims 1-8, 12-16, 25, 34-41, 45-50, 60, 69-76, 80-85, and 95 were rejected under 35 U.S.C. § 102(e) as being anticipated by Zhao. Applicants respectfully traverse.

On November 19, 2007, the Examiner, the Examiner's supervisor, and the undersigned attorney had a telephone interview during which they discussed claim 1 as previously pending and Zhao. No agreement was reached. The substance of that interview is set forth herein.

As amended, claim 1 recites:

A user interface for editing a project comprising a plurality of media clips, comprising:
 a timeline display, comprising:
 an overview layer comprising first editable representations of at least a subset of the plurality of media clips that comprise the project; and
 for each media clip, a track comprising a second editable representation of the media clip, wherein the track and the overview layer are concurrently displayed; and
 a movable cursor, for editing the representations of the media clips and for controlling the timeline display, wherein editing a representation of a media clip manipulates the media clip.

As recited in claim 1, a "project" comprises a plurality of media clips (§40). A user interface for editing the project comprises a timeline display (§§48-50; see element 403 in FIG. 5) and a movable cursor (§40). The timeline display comprises an overview layer (§48; see element 400 in FIG. 5) and, for each media clip, a track (§48; see elements 500A, 500B, 500C, 500D in FIG. 5). The overview layer and each track each comprise an editable representation of a media clip (§48; see elements 401A, 401B, 401C, 401D in FIG. 5).

The cursor is used to edit a representation of a media clip, and editing a representation of a media clip manipulates the media clip itself (§48). For example, by manipulating editable representations of clips, a user can organize clips to begin and end on selected frames (§40). The user can also control clips' durations and perform trim operations to edit the clips (§40). The user can interact with editable representations of clips to lengthen or shorten clips, move clips around, edit clips, or delete clips (§47).

Zhao discusses a video editing graphical user interface with layer view (title). Zhao's user interface includes a first view area 112 (which is used to select the clips that make up the tracks of the video story; 3:1-3; FIG. 1) and a second view area 102 (which is used to arrange the clips to construct the tracks of the video story; 3:8-10; FIG. 1). First view area 112 can display media pane 612 (3:15-17; FIG. 6), and second view area 102 can display layer pane 400 (4:9-14). To add a video clip, the user drags and drops the video clip from media pane 612 into layer pane 400 (4:46-47). Within layer pane 400, video clips can be moved to different timeslots (4:48-53).

The Examiner argues that Zhao's media pane corresponds to the claimed element "an overview layer..." and Zhao's layer pane corresponds to the claimed element "for each media clip, a track..." (Detailed Action, p. 3). Claim 1 states that the overview layer comprises "first editable representations of at least a subset of the plurality of media clips that comprise the project" and that "editing a representation of a media clip manipulates the media clip." In Zhao, the media pane is merely an interface to a library of media items that enables a user to access a media item and add it to a video story. Zhao does not disclose, teach or suggest that the items shown in the media pane are editable representations of media clips, let alone that editing one of these representations manipulates the media clip.

Thus, Zhao does not disclose, teach, or suggest the claimed element “an overview layer comprising first editable representations of at least a subset of the plurality of media clips that comprise the project.”

Therefore, claim 1 is patentable over Zhao. Claims 34 and 69 recite similar language and are therefore also patentable over Zhao.

CLAIMS 30, 65, and 100

Claims 10-11, 26-33, 43-44, 61-68, 78-79, and 96-103 were rejected under 35 U.S.C. § 103(a) as being unpatentable over Zhao in view of Foreman. Applicants respectfully traverse. As amended, claim 30 recites:

A user interface for editing a project comprising a plurality of media clips, comprising:
 a canvas, comprising a representation of the project, wherein the representation of the project comprises a plurality of selectable and spatially movable representations of the plurality of media clips that comprise the project, and wherein a location of a spatially movable representation represents where the media clip is displayed within the project; and
 a timeline display representing a duration of the project, the timeline display comprising, for each currently selected representation of a media clip in the canvas, a timeline representation of the media clip;
 wherein the timeline display is activated in response to at least one spatially movable representation being selected, and wherein the timeline display is deactivated in response to no spatially movable representation being selected.

As recited in claim 30, a “project” comprises a plurality of media clips, and a “canvas” comprises a representation of the project (¶40; see element 1601 in FIGS. 16 and 19). The representation of the project comprises a plurality of selectable and spatially movable representations of media clips (¶81). A location of a spatially movable representation represents where (in two-dimensional space) the media clip is displayed within the project. For example, the location of the text object “tanzania” in FIG. 16 (shown surrounded by a rectangle with four circles) represents where the text object media clip is displayed within the project “The Serengeti.”

A “timeline display” (miniature timeline, ¶¶82-86; see element 1603 in FIGS. 16-19) represents the entire duration of the project. The timeline display comprises, for each selected representation of a media clip in the canvas, a “timeline representation” of the media clip. In one embodiment, a timeline representation of a media clip is a rectangle (e.g., the rectangle containing the phrase “elephant silhouette” in FIG. 17). The timeline display is automatically displayed when the user selects an object having a temporal component in the canvas (¶83). One example of an object that has been selected in the canvas is the text object “tanzania”, which is shown surrounded by a rectangle with four circles in FIG. 16.

Neither Zhao nor Foreman discloses, teaches, or suggests the claimed element “a canvas, comprising a representation of the project, wherein the representation of the project comprises a plurality of selectable and spatially movable representations of the plurality of media clips that comprise the project, and wherein a location of a spatially movable representation represents where the media clip is displayed within the project” (emphasis added).

Zhao discusses a video editing graphical user interface with layer view (title). Zhao’s user interface includes a first view area 112 (which is used to select the clips that make up the tracks of the video story; 3:1-3; FIG. 1) and a second view area 102 (which is used to arrange the clips to construct the tracks of the video story; 3:8-10; FIG. 1). View area 102 can display a storyboard pane (FIG. 2) or a timeline pane (FIG. 3) or a layer pane (FIG. 4) (3:11-13, 27-29; 4:12-13). The storyboard pane displays video clips of the video story and their transitions (abstract). The timeline pane displays tracks including a video track and an audio track (abstract). The layer pane displays layers of a selected video clip from the video track (abstract).

In Zhao, view area 102 displays clips that comprise a video story (project). The clips can be displayed using a storyboard pane, timeline pane, or layer pane. Assume, *arguendo*, that a clip that is displayed in the storyboard pane, timeline pane, or layer pane corresponds to the claimed

element “selectable and spatially movable representation[]” of a media clip. The location of the clip in the pane represents a time period during which the clip is presented (3:23-25, 43-45; 4:48-53). In other words, a clip location in Zhao represents when a clip is displayed, rather than where a clip is displayed (as recited in claim 30).

Thus, Zhao does not disclose, teach, or suggest the claimed element “a canvas, comprising a representation of the project, wherein the representation of the project comprises a plurality of selectable and spatially movable representations of the plurality of media clips that comprise the project, and wherein a location of a spatially movable representation represents where the media clip is displayed within the project.”

Foreman does not remedy this deficiency. Foreman discusses a graphical user interface for a video editing system (title). Foreman’s user interface includes four alternatively selectable interfaces (§8): a first interface for preparing a plan describing a video program to be edited (Storyboard – FIG. 5), a second interface for receiving video information (Bring Video In – FIG. 8), a third interface for editing video information (Edit Movie – FIGS. 9-13), and a fourth interface for outputting video information (Send Movie Out – FIG. 14).

In Foreman’s editing interface, a timeline region 160 includes a representation of a timeline, an associated title track, an additional audio track, and a soundtrack (§54; FIG. 9). Assume, *arguendo*, that an element (e.g., element 170 in FIG. 9) that is displayed in the timeline region corresponds to the claimed element “selectable and spatially movable representation[]” of a media clip. The location of the element in the timeline region represents a time period during which the element is presented (§54). In other words, a clip location in Foreman represents when a clip is displayed, rather than where a clip is displayed (as recited in claim 30).

Thus, Foreman does not disclose, teach, or suggest the claimed element “a canvas, comprising a representation of the project, wherein the representation of the project comprises a

plurality of selectable and spatially movable representations of the plurality of media clips that comprise the project, and wherein a location of a spatially movable representation represents where the media clip is displayed within the project.”

Therefore, claim 30 is patentable over Zhao and Foreman, alone and in combination. Claims 65 and 100 recite similar language and are therefore also patentable over Zhao and Foreman, alone and in combination.

CLAIMS 104, 112, and 120

Claims 104, 109-112, 117-120, and 125-127 were rejected under 35 U.S.C. § 103(a) as being unpatentable over Zhao in view of Fasciano further in view of Reder. Applicants respectfully traverse. As amended, claim 104 recites:

In a media editing application, a method of moving a media clip to a destination location, comprising:

receiving a user command to drag the media clip to the destination location; and displaying, in response to receiving the user command and in response to no time period having been selected, a drop menu comprising a plurality of commands for integrating the dragged media clip at the destination location, wherein the plurality of commands includes at least one of a composite command and an exchange command.

As recited in claim 104, “a method of moving a media clip to a destination location” includes receiving a user command to drag the clip to the destination location. In response to receiving the user command and in response to no time period having been selected, a drop menu is displayed. The drop menu comprises a plurality of commands that enables the user to choose how to integrate the dragged media clip at the destination location. The plurality of commands can include a composite command (§59) and an exchange command (§63). The effect of executing a composite command is described in claim 105, and the effect of executing an exchange command is described in claim 111.

Zhao, Fasciano, and Reder do not disclose, teach, or suggest the claimed element “displaying, in response to receiving the user command and in response to no time period having been selected, a drop menu comprising a plurality of commands for integrating the dragged media clip at the destination location, wherein the plurality of commands includes at least one of a composite command and an exchange command” (emphasis added).

Applicants agree with the Examiner that Zhao does not disclose, teach, or suggest displaying, in response to receiving the user command, a drop menu comprising a plurality of commands for integrating the dragged media clip at the destination location (Detailed Action, p. 13). It follows that Zhao also does not disclose, teach, or suggest the claimed element “displaying, in response to receiving the user command and in response to no time period having been selected, a drop menu comprising a plurality of commands for integrating the dragged media clip at the destination location, wherein the plurality of commands includes at least one of a composite command and an exchange command.”

Fasciano does not remedy this deficiency. Fasciano discusses a digital sound editing application for editing within a timeline. A “place/replace” mode setting menu indicates the current placement mode (FIG. 3). Depending on the placement mode, different commands are accessible in a drop menu (button 124 in FIG. 3). When no region in the timeline has been selected, the placement mode is “place,” but when a region in the timeline has been selected, the placement mode is “replace” (6:39-49). Claim 104 recites, in part, “in response to no time period having been selected.” In Fasciano, if no time period (e.g., timeline region) has been selected, then the placement mode is “place.”

If the placement mode is “place” in Fasciano, then one of the following edits is performed: overwrite placement, track insert placement, or clip insert placement (11:20-24). Overwrite placement, track insert placement, and clip insert placement correspond to neither a

composite command nor an exchange command. In overwrite placement, the clip that is dragged into the timeline overwrites the current material (11:25-26; FIG. 10A). In track insert placement, the clip that is dragged into the timeline is inserted at the placement point, and the material that was originally after the placement point is moved down (11:27-30; FIG. 10B). In clip insert placement, the clip that is dragged into the timeline is inserted without causing the rest of the clips in the track to move down (11:30-32; FIG. 10C).

Thus, Fasciano does not disclose, teach, or suggest the claimed element “displaying, in response to receiving the user command and in response to no time period having been selected, a drop menu comprising a plurality of commands for integrating the dragged media clip at the destination location, wherein the plurality of commands includes at least one of a composite command and an exchange command.”

Reder does not remedy this deficiency. Reder discusses a method of customizing a graphical user interface having one or more command structures (such as toolbars) by modifying the structures using a drag-and-drop procedure (abstract). Reder does not disclose, teach, or suggest media clips, let alone commands for integrating a media clip. Thus, Reder does not disclose, teach, or suggest the claimed element “displaying, in response to receiving the user command and in response to no time period having been selected, a drop menu comprising a plurality of commands for integrating the dragged media clip at the destination location, wherein the plurality of commands includes at least one of a composite command and an exchange command.”

Therefore, claim 104 is patentable over Zhao, Fasciano, and Reder, alone and in combination. Claims 112 and 120 recite similar language and are therefore also patentable over Zhao, Fasciano, and Reder, alone and in combination.

OTHER CLAIMS

Claims 9, 42, and 77 stand rejected under 35 U.S.C. § 103(a) as being unpatentable over Zhao. Claims 17, 21-24, 51, 56-59, 86, 91-94 stand rejected under 35 U.S.C. § 103(a) as being unpatentable over Zhao in view of Fasciano. Claims 18-20, 52-55, and 87-90 stand rejected under 35 U.S.C. § 103(a) as being unpatentable over Zhao in view of Fasciano further in view of Foreman. Claims 105-108, 113-116, and 121-124 stand rejected under 35 U.S.C. § 103(a) as being unpatentable over Zhao in view of Fasciano further in view of Reder further in view of Foreman.

Applicants respectfully traverse. In addition, Applicants traverse the Examiner's assertions regarding the disclosures of Foreman, Fasciano, and Reder and the motivation to combine Zhao and Foreman; Zhao and Fasciano; Zhao, Fasciano, and Foreman; Zhao, Fasciano, and Reder; and Zhao, Fasciano, Reder, and Foreman.

The claims not specifically mentioned above depend from their respective base claims, which were shown to be patentable over Zhao, Zhao in view of Foreman, and Zhao in view of Fasciano further in view of Reder. In addition, these claims recite other features not included in their respective base claims. Thus, these claims are patentable for at least the reasons discussed above, as well as for the elements that they individually recite.

Applicants respectfully submit that the pending claims are allowable over the cited art of record and request that the Examiner allow this case. The Examiner is invited to contact the undersigned in order to advance the prosecution of this application.

Respectfully submitted,
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PATENT

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